

SPECIAL 25TH ANNIVERSARY EDITION

DIRECTOR'S CUT



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SPAWN®

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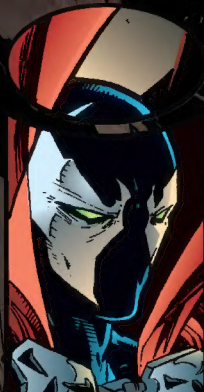
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SPECIAL 25TH ANNIVERSARY EDITION

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SPAWN®

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ISSUE

1

QUESTIONS

DIRECTOR'S CUT

SPECIAL 25TH ANNIVERSARY EDITION

McFARIANE
after BAGLEY
+fco



DIGITAL EDITION



COVER C

image

COMICS PRESENTS:

SPECIAL 25TH ANNIVERSARY EDITION

DIRECTOR'S CUT

"QUESTIONS" **PART 1**



story, pencils & inks

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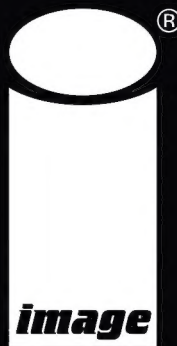
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publisher for Image Comics

ERIC STEPHENSON

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TODD McFARLANE
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92
STEACY

SPECIAL 25TH ANNIVERSARY EDITION DIRECTOR'S CUT

ISSUE 1 COMMENTARY BY SPAWN CREATOR **TODD MCFARLANE**



SPAWN #1 COVER (OPPOSITE AND PREVIOUS PAGE)

I was looking for a cover design that was simple. Because, to me, the books that stand out the most are the ones with a simple cover.

I wanted a logo that was easily recognizable, so I sat with Tom Orzechowski, who's been lettering the book since inception (and still is), and gave him an updated design of the original Spawn logo I created when I was 16 years old. I knew I wanted to keep the skull in the middle of the 'A', and that's still the same logo you see, today, on the cover of *Spawn*. As an artist, you should establish your logo and brand before you get too artistic with it.

When we started Image, we needed a company logo. The Image 'I' came from an idea Rob Liefeld thought of. For my comic book *Spawn*, I wanted to put some artwork in the Image 'I'. It was something I'd done at Marvel with *Spider-Man*, and wanted to continue with my own book. I decided on a headshot of Spawn sitting in the image 'I' because I wanted to give the book a different feel than what I had done on previous titles.

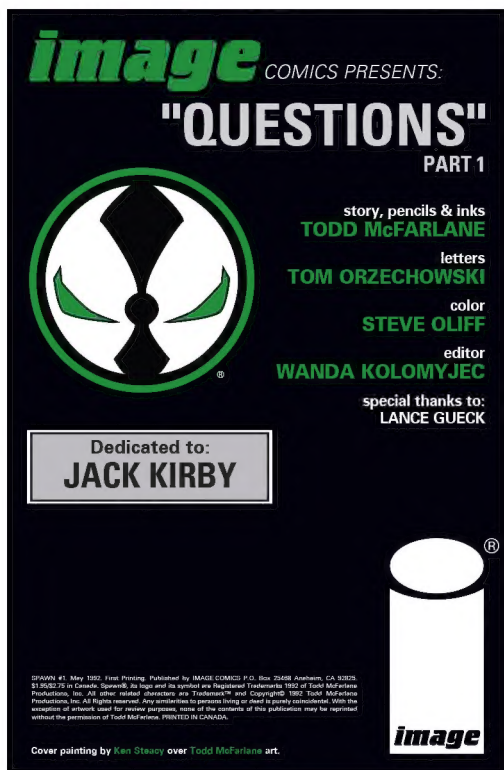
I wanted the cover to look different from the Marvel or DC comics covers I had done in the past. I gave the color work to Ken Steacy, who I'd met while I was living up on Vancouver Island. He put his magic touch on it, which made it look very different than anything that was on comic book shelves at the time.

INSIDE FRONT COVER (LEFT)

It was important to me to dedicate my first issue to Jack Kirby, because I considered him the KING of all comic artists (and still do!). I thought that since we were starting something new, I'd tip my hat to the guy who I thought had the biggest career out of all of us.

Round Spawn symbol: There are two versions of the logo right above the dedication box. On one version, the logo had a smudge on it and the other version, the logo is perfectly fine. People have asked me which version is more rare, but it was a pretty even split. But for those of you who are completest out there, there are actually 'two versions' of the first issue.

Credits: The editor was Wanda, my lovely wife. She helped me because she's way smarter and better at the English language than I am.



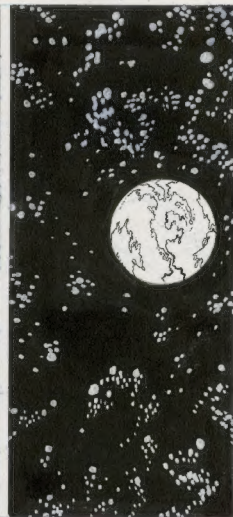
I DON'T
BELONG.



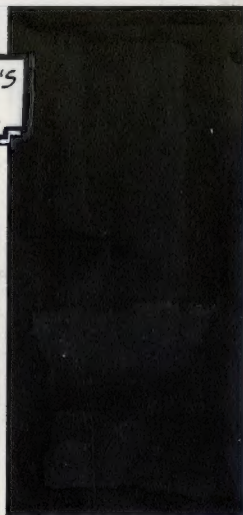
NOT HERE.
NOT NOW.

I HAVE TO
GET BACK
THERE.

THE BET
WAS RIGGED,
HE MADE ME
BELIEVE.



NOW THERE'S
DARKNESS
IN MY SOUL.



I WANT TO
DIE...



...AGAIN.



BUT I CHOSE
TO COME BACK.



SERVICES WERE HELD TODAY FOR LT. COLONEL **AL SIMMONS** AT ARLINGTON CEMETARY IN VIRGINIA. SIMMONS IS BEST KNOWN FOR HIS COURAGEOUS INVOLVEMENT IN SAVING THE PRESIDENT FROM AN ASSASSINATION ATTEMPT.

SIMMONS ROSE THROUGH THE RANKS OF THE MARINE CORPS FOLLOWING HIS SERVICE OVERSEAS. HIS MEMORY WAS HONORED BY BOTH THE PRESIDENT AND VICE PRESIDENT, AS WELL AS HUNDREDS OF OFFICERS FROM ALL THE ARMED SERVICES.



HIS WIFE, **WANDA BLAKE**, REMAINED QUIET FOR THE DURATION OF THE FUNERAL, BUT SEEMED TO NEED HELP NEAR THE END OF THE PROCEEDINGS.

FRIENDS AND FAMILY HAVE ALL BEEN SUPPORTIVE, AND WILL START A NEW SCHOLARSHIP FUND IN HIS NAME THAT WILL BENEFIT THE UNITED NEGRO COLLEGE FUND.



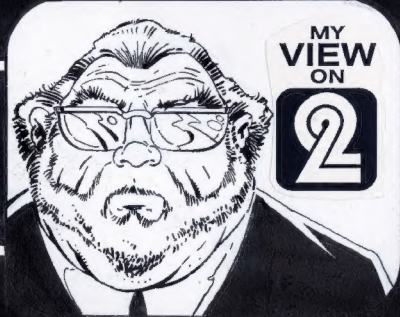
LT. COLONEL SIMMONS, WHO DISAPPEARED FROM PUBLIC VIEW SHORTLY AFTER THE HINCKLEY INCIDENT, WAS BELIEVED TO HAVE BEEN INVOLVED WITH NUMEROUS COVERT GOVERNMENT TASK FORCES.

INFORMED SOURCES SAY THAT HIS PRESENCE IN BOTSWANA AT THE SAME TIME AS YOUNGBLOOD AGENTS WAS NO COINCIDENCE.

FRANKLY, THIS STINKS OF A GOVERNMENT COVER-UP. SO WHAT ELSE IS NEW?

THOUGH I'M SURE LT. COL. SIMMONS WAS A MAN OF COURAGE AND INTEGRITY, IT'S THE GOVERNMENT'S **BOYS' CLUB ATTITUDE** THAT APPALLS ME.

INFORMATION IS GIVEN OUT AT THEIR DISCRETION IN AN ALMOST HOLLYWOOD-TYPE FASHION, AND WE ALL KNOW HOW MOVIE MAKERS NEVER STRETCH THE TRUTH.



AND THE LOVELY WANDA BLAKE WAS ABSOLUTELY **DIVINE** IN A DISARMINGLY SIMPLE JET BLACK GIOVANNI ORIGINAL. AND **SAY**, WHO WAS THAT TALL, DARK AND HANDSOME **PRINCE** ON HER ARM AT THE CEREMONY?

WELL, A LITTLE BIRD TOLD ME THAT **MARTIN ALEXANDER** WAS WANDA'S CLOSEST FRIEND BACK IN HIGH SCHOOL. HE INTRODUCED HER TO AL SIMMONS AT THE REPUBLICAN CONVENTION IN 1984.

WELL, WHERE THIS POTENTIAL AFFAIR IS LEADING REMAINS TO BE SEEN. **WE'LL** BE KEEPING AN EYE OUT. AS FOR **YOU**, MISTER MARTIN ALEXANDER, SHAME, SHAME ON YOU! LET THE POOR WOMAN **GRIEVE**. BESIDES, SHE'LL HAVE A TOUGH TIME FINDING A **REPLACEMENT** FOR A HUSBAND VOTED ONE OF "THE TEN SEXIEST MEN" TWO YEARS AGO. EVEN THOUGH THE GOVERNMENT TRIED TO **HIDE** THIS SWEET MORSEL FROM ALL OF US, **THIS** CHARISMATIC GENTLEMAN COULDN'T BE KEPT OUT OF SIGHT.



SPECIAL 25TH ANNIVERSARY EDITION DIRECTOR'S CUT

ISSUE 1 COMMENTARY BY SPAWN CREATOR **TODD MCFARLANE**



PAGE 1 (PREVIOUS SPREAD)

I was introducing a new character and didn't want to spoil any of it. I was trying to see it from the perspective of a new reader seeing the first page of new comic.

People knew me from my career on *Spider-Man*, *Hulk* and *Batman*... but for *Spawn*, I wanted to make sure my introduction was going to be big and powerful.

For the art, I pulled back because I knew *Spawn* was going to be dealing with things like Heaven and Hell and other big universal topics. So, I started with an outside view of Earth and then started to pull you in closer to the scene.



PAGE 2 (PREVIOUS SPREAD)

Spawn was standing like the sentinel being he is.

You get a first glance at what the 'hero' *Spawn* will look like later on in the issue, but on this page, the four panels of *Spawn* are 90% black. At this point, I wanted *Spawn* to remain a mystery until I could unveil him in a big way.

PAGE 3 (OPPOSITE PAGE)

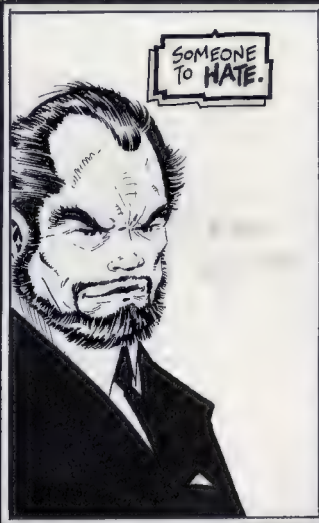
A mechanism I still use today, is the 'reporter page'. Since *Spawn*/Al Simmons was going to be a character who was a bit of a loner, I didn't want him to do a lot of the talking and exposition, so I created the 'reporter page.'

This page has three types of reporters: The first one was the classic, good looking reporter from a popular news channel. The second is the big, burley reporter. My theory behind him is that he's so bombastic, he keeps getting fired and must find new stations to report for. Throughout the last 25 years of *Spawn*, he's intentionally had about 30 different station logos next to him. He's like a bad version of Rush Limbaugh; a hot maverick combination of these types of guys who do talk radio. The third reporter is the one who gets the news across in an entertaining way like *Entertainment Weekly* or *People Magazine* in contrast to the straight-forward journalism like reporters 1 and 2. I've mixed the order they appear in over the years, but it's still the same three to this day.



I REMEMBER THERE WAS SOMEONE.

SOMEONE TO LOVE.



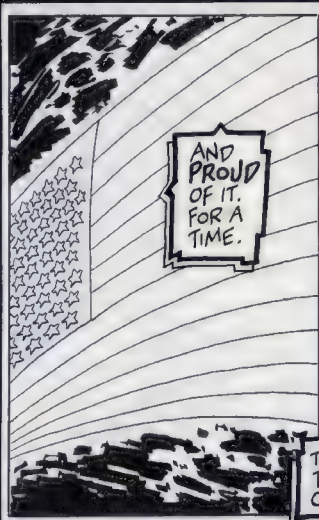
SOMEONE TO HATE.



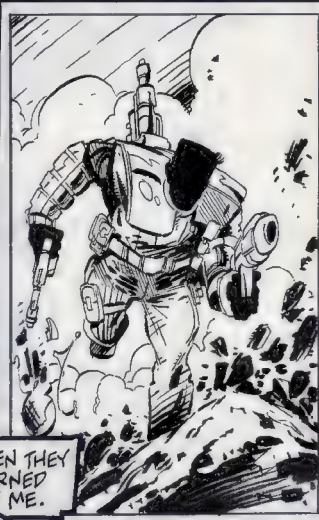
AND I WAS SOMETHING.



SOMETHING SPECIAL.



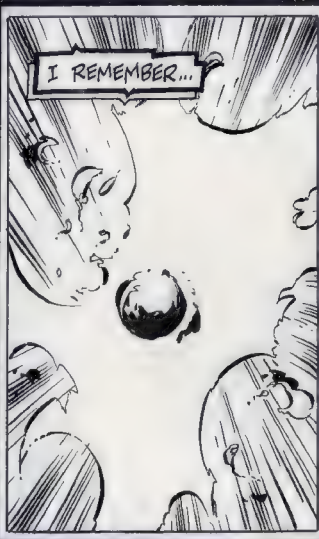
AND PROUD OF IT. FOR A TIME.



THEN THEY TURNED ON ME.



HE TURNED ON ME.



I REMEMBER...



...DYING.



AND HER.
OH, GOD,
SHE'S SO
BEAUTIFUL.



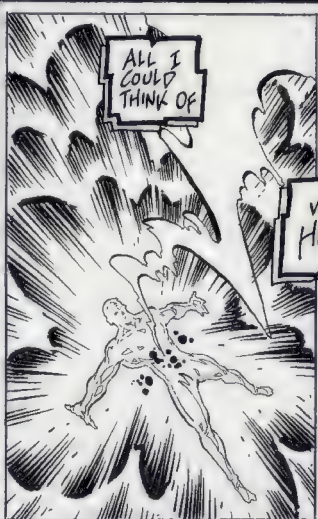
I NEEDED.



HE
GAVE.

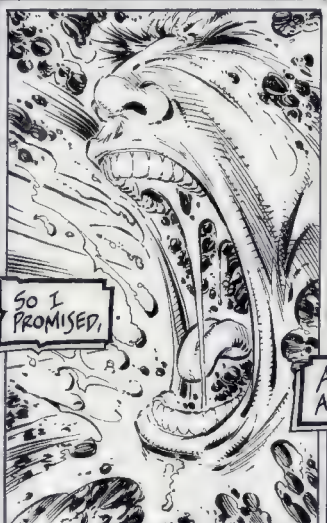
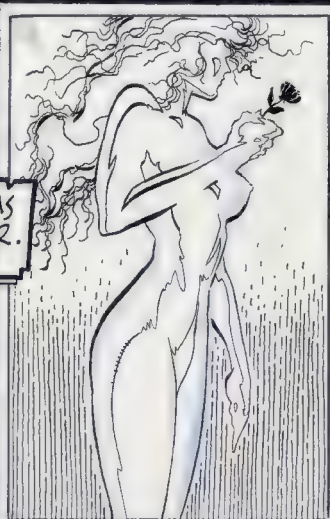


I HAD TO.



ALL I
COULD
THINK OF

WAS
HER.



SO I
PROMISED.



AND HE
ACCEPTED.



ALL
BECAUSE
OF HER.

DAMN
HIS LIES.

HE ACCEPTED
THE DEAL... ON
HIS TERMS.
HIS RULES.
HIS WAY.

AND SOMEWHERE
IN TIME HE
BUST A GUT
LAUGHING.

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SPECIAL 25TH ANNIVERSARY EDITION DIRECTOR'S CUT

ISSUE 1 COMMENTARY BY SPAWN CREATOR **TODD MCFARLANE**



PAGES 4-5 (PREVIOUS SPREAD)

This page gives you a quick flashback of what happened to Al Simmons. It needed to be simplistic so the layout is 9 equal boxes (what I call a 'grid pattern'). The story went quickly into his origin without getting bogged down by it.

PAGE 6 (OPPOSITE PAGE)

The grid goes into the hourglass design and introduces the Power Meter. This is where I stopped being 'bland' and really got into the artistic stuff people were expecting from me based off the artwork they'd seen on *Spider-Man*.



9:9:9:9

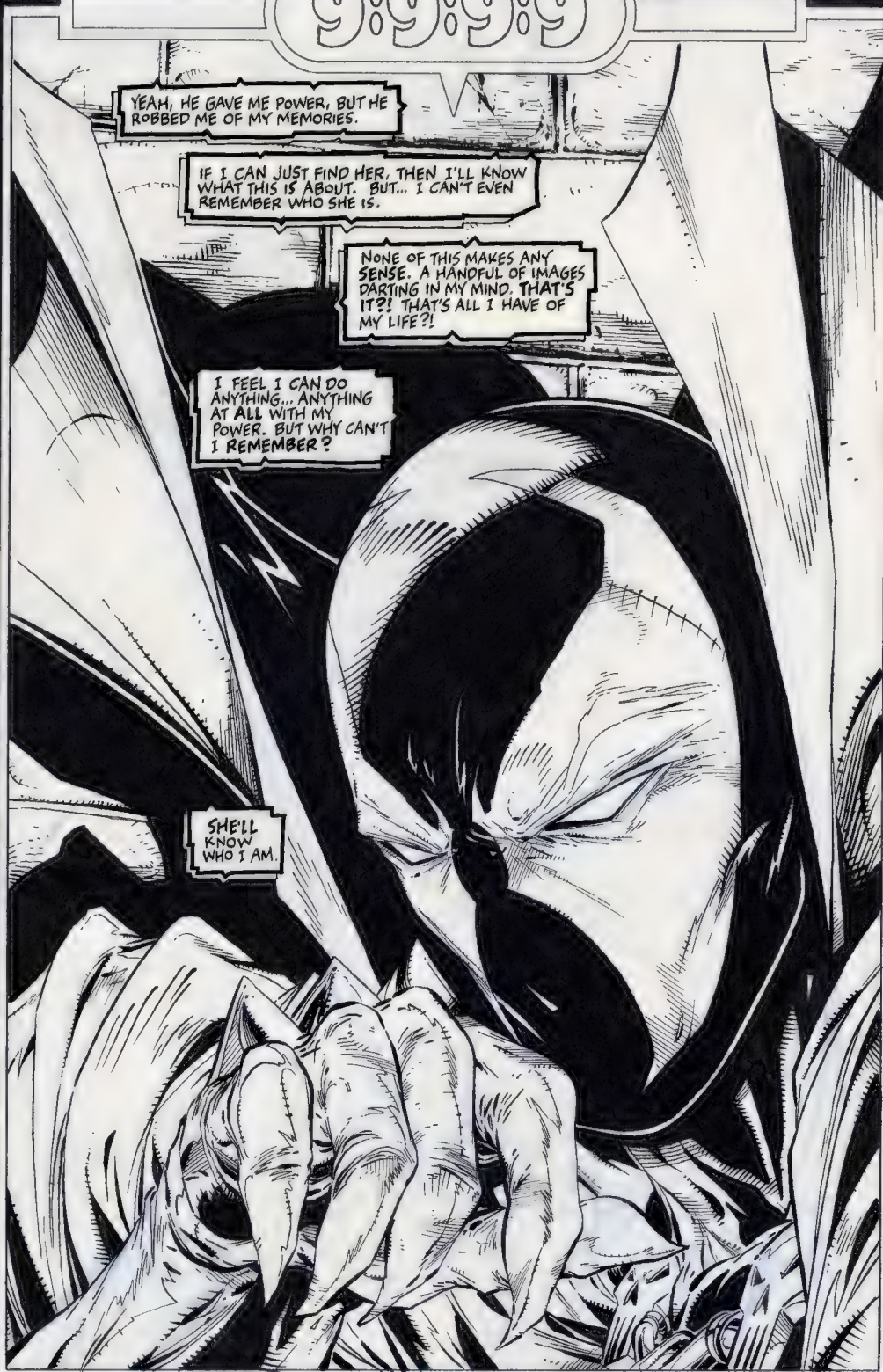
YEAH, HE GAVE ME POWER, BUT HE
ROBBED ME OF MY MEMORIES.

IF I CAN JUST FIND HER, THEN I'LL KNOW
WHAT THIS IS ABOUT. BUT... I CAN'T EVEN
REMEMBER WHO SHE IS.

NONE OF THIS MAKES ANY
SENSE. A HANDFUL OF IMAGES
DARTING IN MY MIND. THAT'S
IT?! THAT'S ALL I HAVE OF
MY LIFE?!

I FEEL I CAN DO
ANYTHING... ANYTHING
AT ALL WITH MY
POWER. BUT WHY CAN'T
I REMEMBER?

SHE'LL
KNOW
WHO I AM.



SPECIAL 25TH ANNIVERSARY EDITION DIRECTOR'S CUT

ISSUE 1 COMMENTARY BY SPAWN CREATOR **TODD MCFARLANE**



PAGE 7 (OPPOSITE PAGE)

This is the full page shot of Spawn, but it's an intentional close-up so you don't get him in all his glory...yet.


I also wanted to introduce the counter at the top of the page as his 'tank of gas'...his Power Meter.

PAGES 8-9 (SPREAD FOLLOWING)

All those pages were a lead up to this two-page spread that introduces SPAWN in ALL HIS GLORY! The first time a character is shown, it needs to be in a way that was larger than life! This two-page spread had you intentionally turn the entire book sideways to see Spawn! You see his large chains, skulls and billowing red cape set against the backdrop of New York City. Since I was introducing a character I'd had in my head since I was 16 years old, the big entrance had to be grand enough that it came in a two-page spread.



I WANTED TO UNVEIL
SPAWN. I KNEW THIS
WAS GOING TO BE
AN ICONIC MOMENT
IN SPAWN'S
MYTHOLOGY AND
WANTED TO SEIZE
THE OPPORTUNITY
FOR AN EPIC REVEAL.



I'M GOING
TO FIND HER,
ALRIGHT.

AND WHEN
I HAVE SOME
ANSWERS...

...I'M GOING TO
FIND HIM.
THE ONE WHO
FRAMED ME.

"OKAY, TWITCH. LET'S TRY THIS ONE MORE TIME."

YOU'RE TELLING ME THAT SOMEBODY THREW CARLO GIAMOTTI FROM A WINDOW--

THROUGH A WINDOW, SIR.

-- THROUGH A WINDOW, ON THE THIRTY-FOURTH FLOOR--

FORTY-FOURTH, SIR.

AND HE WASN'T KILLED BY THE FALL?

NO, SIR. IT WAS HIS HEART.

HEART FAILURE?

Umm-- YOU MIGHT SAY THAT, SIR. IT WAS REMOVED.

REMOVED?

YES, SIR. IT WAS STUFFED IN HIS MOUTH.

TWITCH.

YES, SIR?

WE GOT THREE DEAD HIT MEN IN THE LAST FORTY-EIGHT HOURS AND YOU'RE TRYIN' TO BE A COMEDIAN. I DON'T NEED THAT.

NO, SIR.

I AIN'T COMPLAININ', MIND YOU.





BOYS,
LOOKS LIKE
SHE'S GOT
ENOUGH
FOR ALL
OF US.

FORTUNATELY,
I GET
FIRST DIBS.



NO! NO!
PLEASE
DON'T!

SHADDUP,
BITCH.

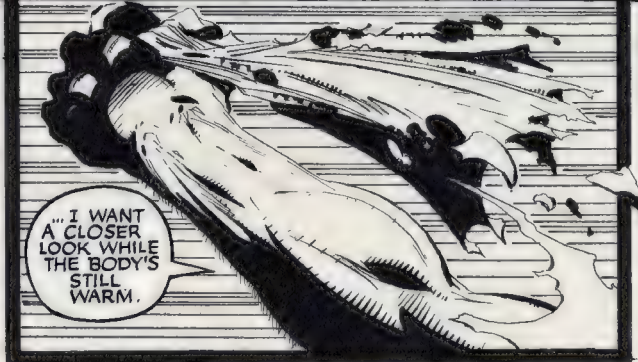


I GOT
ME AN
IDEA.

BACK
OFF,
GUYS.

WAIT
A
SEC...

LET'S SEE
HOW LOUD
THE TRAMP
CAN SCREAM
AFTER I CUT
OUT HER
TONGUE.



... I WANT
A CLOSER
LOOK WHILE
THE BODY'S
STILL
WARM.



GET
OUT.

Now!

OR
YOU'RE
ALL
DEAD.

WHAT
THE
HELL?

HEY SHANK,
LOOKS LIKE
ONE O' THEM
YOUNG-
BLOODS!

WHO
CARES?
CHECK THIS
OUT, GUYS--

SPECIAL 25TH ANNIVERSARY EDITION DIRECTOR'S CUT

ISSUE 1 COMMENTARY BY SPAWN CREATOR **TODD MCFARLANE**

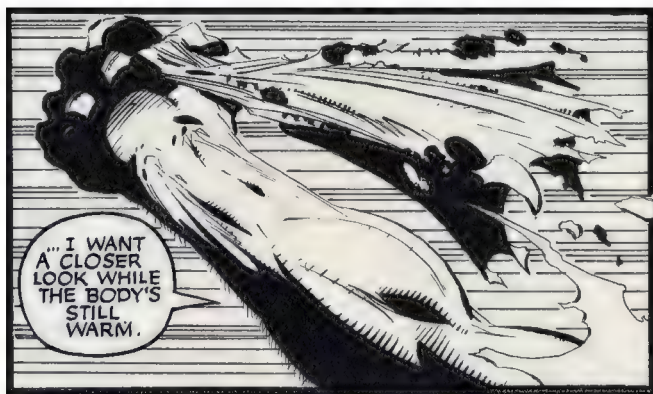


PAGE 10 (PREVIOUS SPREAD)

This scene is a set up that is going to come into play in the next issue or two as I introduce Spawn's arch villain. It also allowed me to introduce two new characters who would be in the entire run of the comic book: Sam and Twitch. They were born in issue one and have been around ever since. They've gone on to have their spin-off comic series a few times and hopefully a new TV series (coming soon).

PAGE 11 (PREVIOUS SPREAD)

It was time to really show what Spawn can do. One of the things I wanted was to have my letterist get creative and have as much fun as possible. Tom was doing all of the lettering by hand so he really had a lot of free reign to make it look like he wanted.



A note on the last panel: The guy rips the blouse off the lady, but I didn't want to make her totally naked. The panel shown is the last action of the confrontation. As an artist you can take that storytelling approach with a lot of things: blood, shooting people, etc. You just create the last element of the action and not show everything. This allows the reader to do some amount of interpretation and imagination on their own.

PAGE 12 (OPPOSITE PAGE)

I used balloons to show the cadence of Spawn's voice. Not only is it a different type of balloon than you typically see, but the lettering varies in size to show how Spawn's voice gets bigger and smaller. More importantly, on this page we get Spawn coming down and ready to wreak havoc.



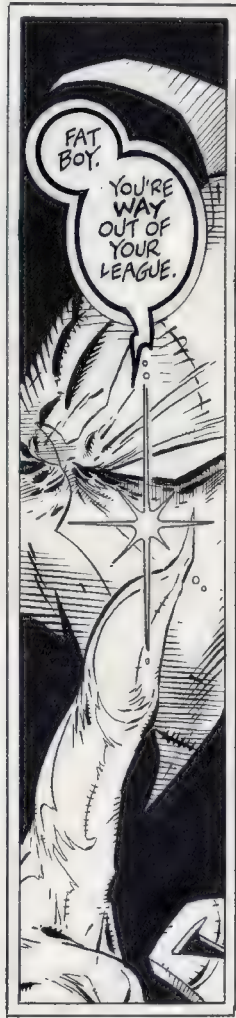
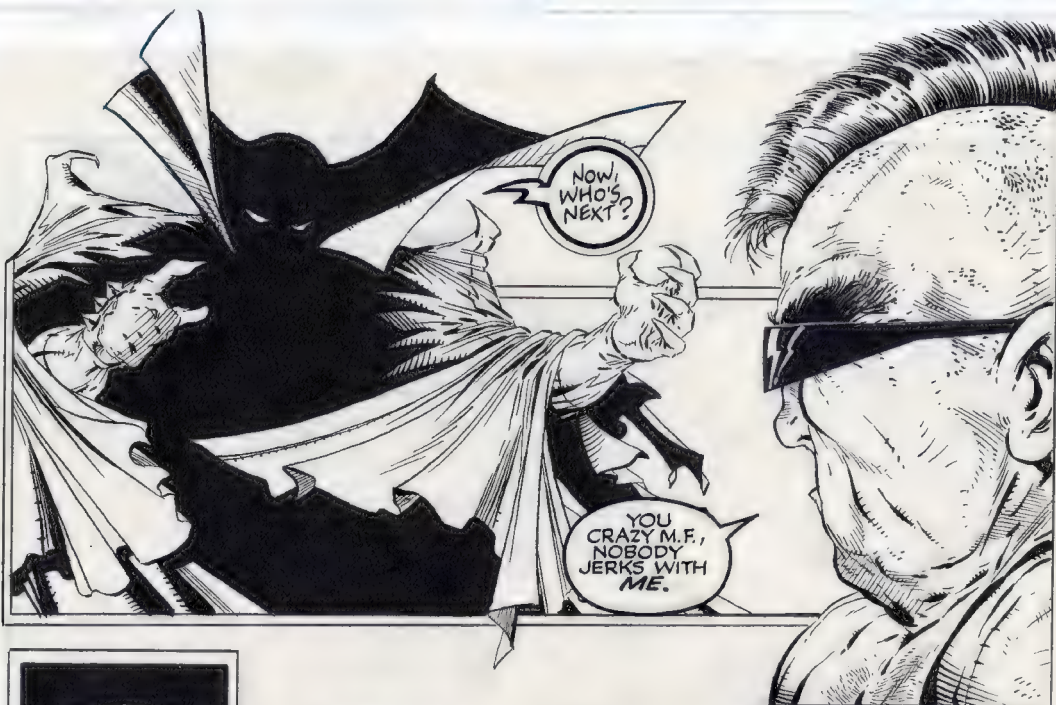
I'M
GONNA
CARVE
ME A
SUPER--

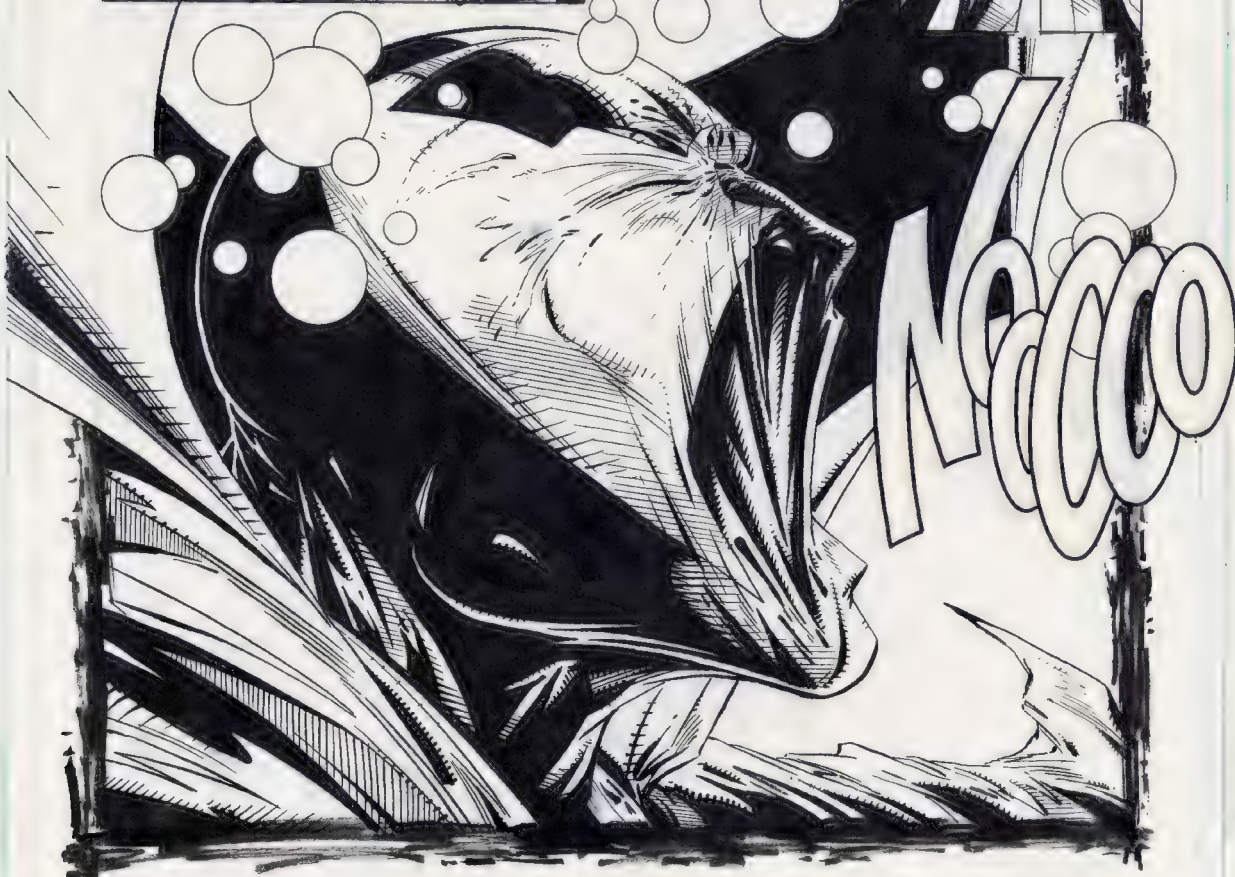
--HKKKHH!



BAD
IDEA.







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PAGE 13 (PREVIOUS SPREAD)

This page is me moving the story along quickly and adding a little comic book fighting action in the process. One guy threatens Spawn and Spawn just grabs him and throws him out the window.

PAGE 14 (PREVIOUS SPREAD)

Again, I'm trying to move the story along quickly. I didn't want to have 10 out of 22 pages be just fighting. This and the previous page also help establish the idea that Spawn is a tough guy. On the pages before this, I showed how tough he looked, now is a chance to see him in action a little bit.

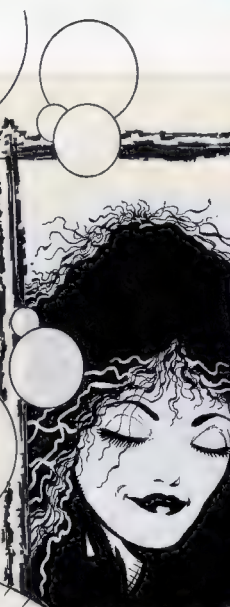


PAGE 15


(OPPOSITE PAGE)

On this page, Spawn is left with the woman after she's been attacked. I was playing with the lettering again and used balloons and letter sizes to show that she's out of breath.

At the moment he sees the female, it triggers something about his prior wife, Wanda. It snaps him into a quick flash back so he starts to freak out a little bit.



ONCE AGAIN YOUR
MIND EXPLODES
WITH A SEARING
PAIN. A FLOODGATE
OF MEMORIES
BURSTS WIDE.



YET IT IS HER
FACE THAT
KEEPS HAUNTING
YOU.



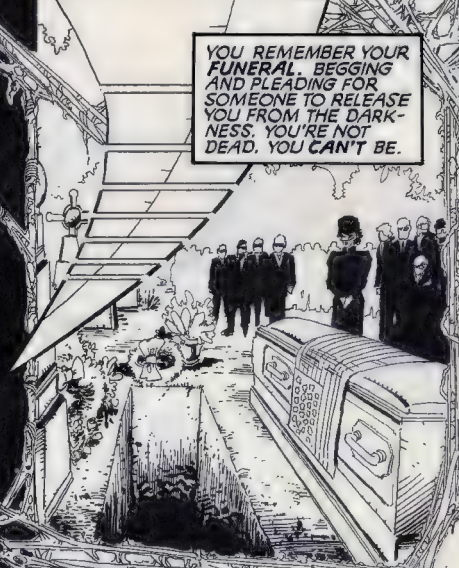
ALWAYS
HER
FACE.




WHO
IS
SHE?



THEN THINGS
BEGIN TO
CRYSTALIZE.



YOU REMEMBER YOUR
FUNERAL. BEGGING
AND PLEADING FOR
SOMEONE TO RELEASE
YOU FROM THE DARK-
NESS. YOU'RE NOT
DEAD. YOU CAN'T BE.



THEN YOU FEEL HER
PRESENCE. WARM.
CARING. SOOTHING. BUT
SOMEWHERE DEEP INSIDE
SHE FEELS EMPTY NOW.

SHE HAS
NO REASON.
NO MEANING.
NO SOUL.



POLICE ARE INVESTIGATING THE FOURTH
GANGLAND HOMICIDE IN TWO DAYS.
THE MURDER OF **CARLO GIAMOTTI**
MAKES THE SEVENTH GANGLAND
MURDER THIS YEAR, BUT CHIEF OF
POLICE TIM BANKS DENIES ANY TRUTH
TO THE RUMOR OF A POSSIBLE
"MOB WAR."

INSIDE SOURCES HAVE ALSO REPORTED
THAT THE THREE MOST RECENT DEATHS
WERE UNLIKE ANY THEY HAD SEEN
BEFORE. IT WAS QUOTED, "EVEN THE
BAD GUYS DON'T SINK THIS LOW." THE
MYSTERY OF THESE DEATHS SEEMS TO
HAVE...



THIS MIGHT BE JUST WHAT THIS CITY NEEDS. WITH
PEOPLE LIKE **JAKE MORELLI**, DISGUISED AS A
WELL-DRESSED BUSINESSMAN, IT'S NO WONDER
THE POLICE WON'T MAKE ANY ARRESTS. POLICE
CHIEF BANKS SAYS HE'LL SEND OUT AN
INVESTIGATIVE UNIT TO FLUSH OUT SOME ANSWERS.
WHAT'S TO INVESTIGATE? JUST BECAUSE
SOMETHING SMELLS **NOW** DOESN'T MEAN IT
WASN'T GARBAGE **BEFORE**.

I FOR ONE HOPE THE POLICE DON'T **FIND** ANY
ANSWERS. OR WORSE YET, TRY AND **STOP**
THIS LATEST RASH OF PUBLIC EXECUTIONS.
IF IT'S GOOD GUYS KILLING BAD OR **BAD** GUYS
KILLING BAD - **WHO CARES?** GIVE ME A CALL
IF YOU CITIZENS NEED ANY HELP.

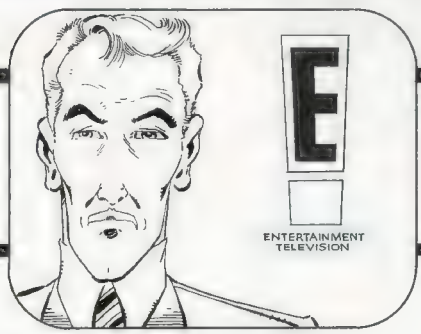


"... I'LL NEVER UNDERSTAND **HOW** THOSE TWO
HAVE MANAGED TO STAY TOGETHER ALL THESE
YEARS. **SOMEONE** MUST BE TORTURING ME.

AND **FINALLY**, WORD OUT OF NEW YORK IS THAT
THERE'S A NEW **MYSTERY MAN** IN THE BIG APPLE.
ONLY A HANDFUL OF REPORTS SO FAR, BUT FROM
WHAT I CAN **TELL**, OUR BIG BRUISER HAS A
FETISH FOR **ZORRO**.

I MEAN, LET'S GET **SERIOUS**. A **CAPE!** WITH
THE **YOUNGBLOOD** FASHIONS BEING ALL THE
RAGE, **WHY ON EARTH** WOULD **ANYONE** TRY
TO BRING BACK SUCH A **GAUCHE** AND TOTALLY
USELESS ACCESSORY?

NOW THOSE **SPIKES** AND **CHAINS** HE HAS,
THOSE ARE SIMPLY **DARLING**. A PERFECTLY
RIVETING STATEMENT...



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ISSUE 1 COMMENTARY BY SPAWN CREATOR **TODD MCFARLANE**



PAGES 16-17 (PREVIOUS SPREAD)

This page begins my introduction into Spawn's origin story. I wanted to make sure I gave enough background as to why this character exists. The reason 'he's back' is because of the woman he loves (Wanda) and more importantly, that he died. It's a shocking moment for him to realize that. The panel with the shattering represents him coming back to reality and the end of the flashback that he just experienced.

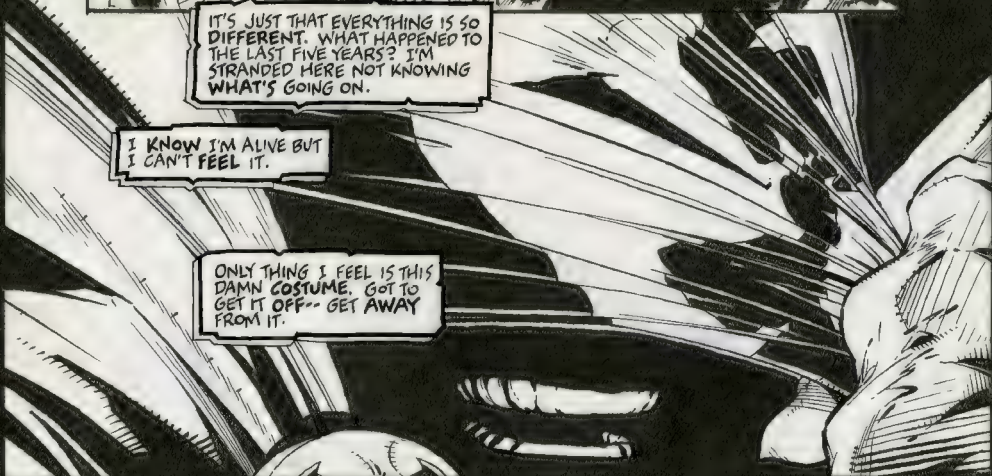
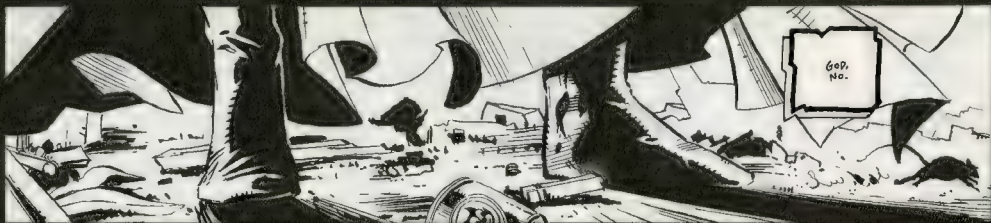
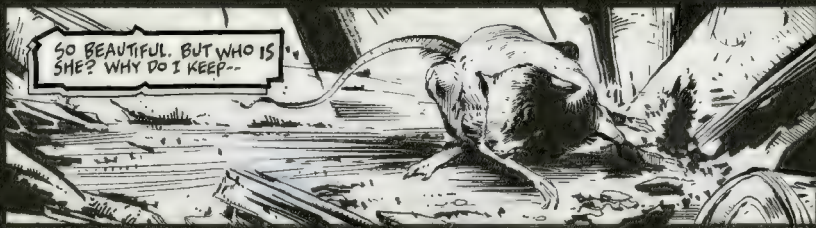
I thought it would be interesting to flip the roles of who is being 'saved' here. Instead of him being the hero and comforting the victim, SHE ends up comforting HIM.

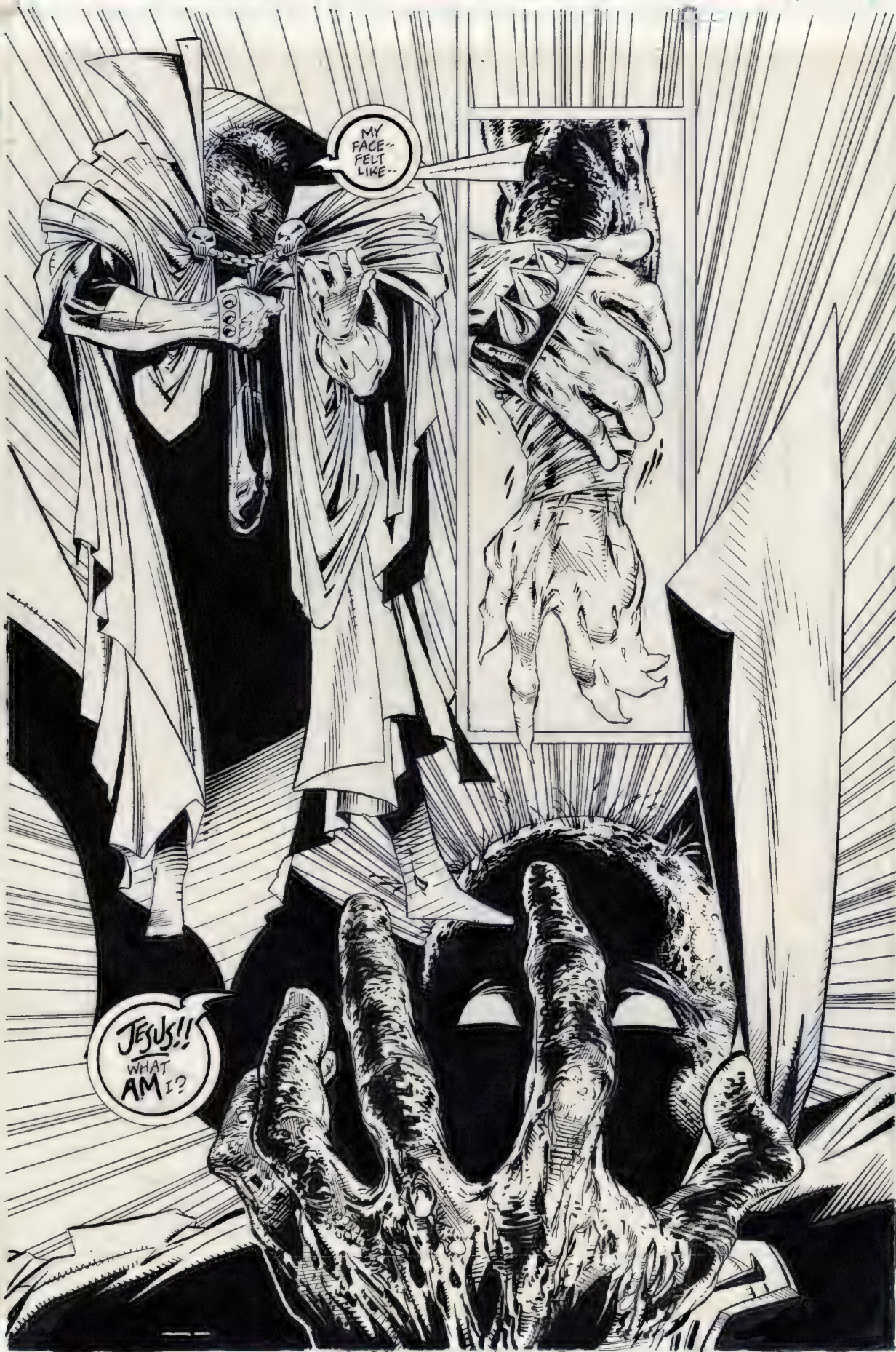


PAGE 18 (OPPOSITE PAGE)

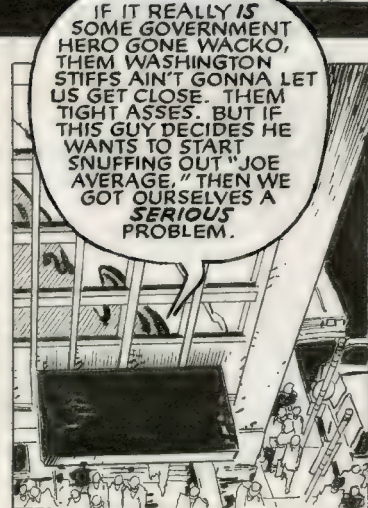
This is another introduction to the reporter page. It was good for me to do some backfill and exposition to give the reader a broader picture of the world that I was creating for these characters.



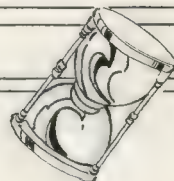




400R



9:9:9:5



SPECIAL 25TH ANNIVERSARY EDITION DIRECTOR'S CUT

ISSUE 1 COMMENTARY BY SPAWN CREATOR **TODD MCFARLANE**



PAGE 19 (PREVIOUS SPREAD)

Spawn is back in the alley. He just wants to get away from everyone and to try and sort through he is experiencing. At this point, he doesn't realize it's been five years since he died (but that will be the next issue).

PAGE 20 (PREVIOUS SPREAD)

Spawn pulls off the mask and glove. He has a startling realization that he's not who he once was. Spawn was expecting he'd be normal, but then quickly realizes he's a monster.

PAGE 21 (OPPOSITE PAGE)

The Power Meter is placed on this page to show that Spawn has lost some power. It was at 9999 at the beginning of the book, but now it's down to 9995 so he used four units of power. By having it count down, I wanted to convey that his power is a limited resource, so he needs to use it wisely.



"YES SIR."

SOMEWHERE

^

TIME

HAHA^{HA} HAHA HA...
Simmons... if
you think you've
got problems
now...

...I
promise, your
troubles
have just
begun.

НАНА НАНАНА

NEXT
ISSUE: **the VIOLATOR!**

SPECIAL 25TH ANNIVERSARY EDITION DIRECTOR'S CUT

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PAGE 22 (OPPOSITE PAGE)

Again, I asked Tom to have fun with the lettering because this was the first introduction to Malebolgia, a devil who created Spawn, the Spawn costumes, the symbiotes and the Violators. So, I wanted it have a big impact and be memorable.

At the end of the issue, in the last panel, is a teaser for the Violator who appears in issue 2. He's a pretty nasty dude. At first, he looks silly, but as the story progressed, the scarier he becomes.

Another interesting part of the creative process of this issue (and many others) is that when I was drawing the pages, I physically laid them out on the ground because I hadn't quite fleshed out the story yet. I was moving pages around and sorting them out. I didn't know

if I wanted to show Sam and Twitch before or after Al's rescue or the woman he saved... or even when Al is in the alley lamenting. I wasn't sure if I should've introduced them at all in the first issue. I found that it was all about timing and finding the right place for them. But in the end, I had a deadline to meet so I had to stop lamenting about decisions and just make them!

PIN-UP (LEFT)

One of my favorite artists as a kid was George Perez. So when he did a pinup for me, I was ecstatic. Years later, I also got him to do a pinup for me when I hit issue 101, which was pretty cool.



TODD McFARLANE

SPAWN™



McFARLANE
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SPECIAL 25TH ANNIVERSARY EDITION DIRECTOR'S CUT

ISSUE 1 COMMENTARY BY SPAWN CREATOR **TODD MCFARLANE**



SPAWN AD (PREVIOUS SPREAD)

This is the first full-fledged Spawn promo piece, and the first piece that was ever printed for the public with the character on it. The art for this is interesting for two reasons. It is the only image of Spawn drawn in 1991. All other images were copyrighted in 1992. The other reason is that I drew this the very same day we quit Marvel to start Image Comics. We had gone as a group to Marvel and told them that we quit and then we went to DC Comics also, as a courtesy, to let them know that we had quit and were starting our own company. Later, when I met with a few of the Image guys back in our hotel room, we realized we needed to get promotional art for our new characters out quickly. So, this is what I drew to fill that need.

SPAWN PROMOTIONAL ART (LEFT)

I remember after that fateful meeting in New York in 1991, after leaving Marvel Comics, we soon needed to have another pow-wow. In early February of 1992, the seven founding members of Image gathered at Marc Silvestri's beach house to talk about what characters we would do, and which direction we would go. Since I knew that I was going to do 'Spawn', I was trying to sort through what the first issue would be about and made decisions on what his costume should be. You can see the advent of the cape and the addition of the chains. The genesis of how dark, black and mystical Spawn was going to be, is all conveyed in this piece. The colored version was featured in *Wizard* magazine sometime after.

One thing that is both surprising and interesting, for me, about the pages you've just looked at, is that it's been twenty-five years since my first issue of *Spawn* came out! When you're immersed in creating a monthly book, you're not really paying attention to time other than in 30 day segments.

Looking back, there are some panels that turned out better than I had in my mind's eye and there are others I wished I'd done better. But again, in chasing due dates of monthly comic books, you have deadlines to meet and can't worry about perfection.

I want to personally thank you for your support over the last 25 years and for joining me on my little trek down memory lane. I hope you enjoyed this look back!

TODD MCFARLANE



SPAWN WHEREVER YOU ARE.

The ENTIRE *Spawn* comic library and *Spawn Origins Collection* Volumes 1 – 20 is now available in digital format from ComiXology, iBooks, Google Play, and imagecomics.com. Fans can immerse themselves with 23 years and 250+ issues of *Spawn* with the simple swipe of a fingertip. *Spawn* is one of the world's best-selling and longest-running independent monthly comic books, known for its hyper-detailed art from its creator, **Todd McFarlane**. Now you can read the entire series wherever you are.

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AVAILABLE NOW DIGITALLY

